



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

VIII.—A NEW VERSION OF THE *PEREGRINUS*

The more recent discussions¹ of the dramatic manifestations within the liturgy of Easter-tide have given fair consideration to a type of play,—*Peregrinus*,²—centering in a dramatization of the appearance of Christ to the two disciples at Emmaus, as recounted in the Gospel of Luke.³ Although the importance of this post-Resurrection play has been sufficiently evident, the limited number of the extant texts has suggested that it was closely restricted in its distribution and development. Recent researches, however, have given promise of substantial future additions to this branch of knowledge. Since the date of the last comprehensive surveys of the subject,⁴ one complete new text⁵ has been discovered, together with a mutilated fragment of another text.⁶ The purpose of the present article is the communication of an additional version, considerably more

¹ See W. Meyer, *Fragmenta Burana*, Berlin, 1901, pp. 131-138; E. K. Chambers, *The Mediæval Stage*, vol. II, Oxford, 1903, pp. 36-39. See also W. Creizenach, *Geschichte des neueren Dramas*, vol. I, Halle, 1911, p. 52; and the bibliography given by H. Omont in *Bibliothèque de l'École des Chartes*, vol. LXXIV (1913), pp. 257-258.

² The validity of this designation of the play is explained below, p. 124.

³ Luke xxiv, 13-32. See Mark xvi, 12.

⁴ I refer especially to the accounts of Meyer and Chambers mentioned above.

⁵ Madrid, Biblioteca Nacional, ms. 289 (C. 153), *Troparium—Prosarium Siciliense* (?) saec. xii, fol. 117r-118v, published by the present writer in *Publications of the Modern Language Association of America*, vol. xxiv (1909), pp. 329-331.

⁶ Vich, Museum, ms. cxi, *Troparium-Prosarium Ripollense* saec. xii, fol. 60r-61v, published by the present writer in *Publications of the Modern Language Association*, vol. xxiv (1909), pp. 306-308.

extended in dramatic content than any of the versions published hitherto.^{6a}

The more significant aspects of the new text may be more readily elucidated after a brief review of the content of the six complete texts previously printed.⁷

I. The simplest version is that from Saintes,⁸ the two simple scenes of which both appear to be set at Emmaus:

(1) *Discipuli duo et Christus.*

Christ joins the two disciples on their journey, accompanies them to Emmaus, breaks bread with them, and suddenly disappears.

^{6a} This version is found in Madrid, Biblioteca Nacional, ms. C. 132, *Graduale-Prosarium Siciliense*(?) saec. xii, vol. 105v-108r. This manuscript was first brought to my attention by my friend Dom G. M. Beyssac, O. S. B., who placed at my disposal the complete photographic reproduction of it at Quarr Abbey. He subsequently collated my text of the *Peregrinus* with the photographs, and he has made invaluable suggestions in regard to the present article. It is clear, then, that whatever merit my paper may possess is due to Dom Beyssac, from whose generous instruction and collaboration I have been profiting for more than ten years. Had it been possible, in the present instance, to publish the music that accompanies the text of the *Peregrinus* in the manuscript under consideration, Dom Beyssac's name would have preceded, or supplanted, mine at the end of this article. I am glad to announce that, in an appropriate place, he will eventually publish the complete musical text.

⁷ I omit from consideration the two following fragmentary texts: (1) Vich, ms. cxi, fol. 60r-61v, mentioned above; and (2) Tours, Bibliothèque de la Ville, ms. 927, *Miscellanea* saec. xii-xiii, fol. 1r-8r, published by E. de Coussemaker, *Drames Liturgiques du Moyen Age*, Rennes, 1860, pp. 21-48, and by A. de Montaiglon, *Le Drame paschal de la Résurrection*, Tours, 1895. It is by no means certain that the text in Tours ms. 927 is to be considered as a *Peregrinus*.

⁸ Paris, Bibliothèque Nationale, ms. latin 16309, *Breviarium Santonense* saec. xiv, fol. 604r-605r, edited anonymously in *Bibliothèque de l'École des Chartes*, vol. xxxiv (1873), pp. 314-315.

(2) *Discipuli duo et Christus.*

Christ reappears to the two disciples ⁹ and displays evidences of his return to the flesh.

II. Except for minor textual characteristics the version in Madrid manuscript No. 289,¹⁰—probably from Sicily,—resembles that from Saintes.

III. The version from the Cathedral of Rouen ¹¹ presents a simple version of the appearance of Christ at Emmaus, along with a scene between the two disciples and Mary Magdalene:

⁹ The text does not indicate the presence of other disciples; that is to say, there is no indication that this scene represents the later appearance of Christ to the eleven disciples (See Luke xxiv, 36; Mark xvi, 14; John xx, 19).

¹⁰ Madrid, Biblioteca Nacional, ms. 289 (C. 153), *Troparium-Prosarium Siciliense* (?) saec. xii, fol. 117r-118v, published by the present writer, as indicated above.

¹¹ The Rouen version is found in several manuscripts: (1) Rouen, Bibliothèque de la Ville, ms. 384 (Y. 110), *Ordinarium Rothomagense* saec. xiv, fol. 86r-86v, published by A. Gasté, *Les Drames Liturgiques de la Cathédrale de Rouen*, Evreux, 1893, pp. 65-68. Upon E. Du Ménil's text (*Origines Latines du Théâtre Moderne*, Paris, 1897, pp. 117-120), purporting to come from this manuscript, Gasté (pp. 2-3) has cast substantial doubt. (2) Rouen, *ibid.*, ms. 382 (Y. 108), *Ordinarium Rothomagense* saec. xv, fol. 73r-73v, published only in the form of incomplete variants to Gasté's text from Rouen ms. 384 (Y. 110). In assuming that ms. 382 (Y. 108) is a copy of ms. 384 (Y. 110) Gasté (p. 2) may be right; in which case the copyist departed, at times, rather widely from his original. See *Modern Philology*, vol. vi, p. 224. (3) Rouen, *ibid.*, ms. 222 (A. 551), *Processionale Rothomagense* saec. xiii, fol. 43r-45r, published by the present writer in *Modern Philology*, vol. vi, pp. 212-214. (4) Paris, Bibliothèque Nationale, ms. latin 1213, *Ordinarium Rothomagense* saec. xv, pp. 90-91, published by the present writer in *Modern Philology*, vol. vi, pp. 222-223. The texts from these four manuscripts are substantially identical in content. Concerning the Rouen manuscripts mentioned above see a bibliographical note, by the present writer, in *Modern Philology*, vol. vi, pp. 224-227.

(1) *Discipuli duo et Christus.*

Christ joins the two disciples on their journey, accompanies them to Emmaus, breaks bread with them, is recognized, and suddenly disappears, not to return.

(2) *Discipuli duo et Maria Magdalena.*

The two disciples and Mary engage in a dialogue based textually upon the latter part of the Easter sequence *Victimæ paschali*.

It will be observed that in this version Christ makes only one appearance, that to the two disciples at Emmaus.

IV. The version from Benedictbeuern¹² contains some four divisions, representing at least three separate appearances of Christ:

(1) *Discipuli duo et Christus.*

Christ joins the two disciples on their journey, accompanies them to Emmaus, breaks bread with them, is recognized, and suddenly disappears.

(2) *Discipuli et Christus.*

In the absence of Thomas, Christ appears to the eleven disciples,¹³ displays evidences of his return to the flesh, and disappears.

(3) *Discipuli, Thomas, et Christus.*

As Thomas is expressing his doubt to his fellow disciples, Christ appears in their midst and convinces Thomas of his return to the flesh.¹⁴

¹² Munich, Hofbibliothek, Fragmenta Burana saec. xiii, published in photograph and transcription by W. Meyer, *Fragmenta Burana*, Berlin, 1901, pp. 136-137, and Plates 12 and 13.

¹³ Luke xxiv, 36-39; John xx, 19-24.

¹⁴ John xx, 25-29.

(4) *Angeli duo, Mariæ tres, et Dominus.*

Neither the state of the manuscript nor the content of this passage is entirely intelligible. It is not clear that this scene is an integral part of the *Peregrinus*.¹⁵

V. The version from the Cathedral of Beauvais¹⁶ falls into three parts, representing three separate appearances of Christ:

(1) *Discipuli duo et Christus.*

Christ joins the two disciples on their journey, accompanies them to Emmaus, breaks bread with them, and suddenly disappears.

(2) *Discipuli et Christus.*

Christ appears to the two disciples,¹⁷ displays evidences of his resurrection, and withdraws.

(3) *Discipuli, Thomas, et Christus.*

As Thomas is expressing his doubt to his fellow disciples,¹⁸ Christ appears in their midst, and convinces Thomas of his resurrection.

VI. Similar to the Beauvais play in dramatic sequence,

¹⁵ See Meyer, p. 138.

¹⁶ Paris, Bibliothèque Nationale, Nouvelles Acquisitions, ms. latin 1064, Hymnarium Bellocense saec. xii, fol. 8r-11v, published definitively, in photograph and transcription, by H. Omont in *Bibliothèque de l'École des Chartes*, vol. LXXIV (1913), pp. 257-266. The edition of Monsieur Omont completely supersedes that of G. Desjardins, *Histoire de la Cathédrale de Beauvais*, Beauvais, 1865, pp. 269-275.

¹⁷ The text gives no evidence of the presence of more than two disciples.

¹⁸ The actual presence in this scene of a considerable number of the disciples seems to be implied in the rubric *dicant ei [i. e. Thomæ] duo pro aliis*. See Omont, p. 266.

though different from it in textual detail, is the version from the monastery of St. Benoit-sur-Loire at Fleury: ¹⁹

(1) *Discipuli duo et Christus.*

Christ joins the two disciples on their journey, accompanies them to Emmaus, breaks bread with them, and suddenly disappears.

(2) *Discipuli et Christus.*

Christ reappears to the disciples, ²⁰ gives them evidences of his resurrection, invokes the Holy Spirit upon them, and withdraws.

(3) *Discipuli, Thomas, et Christus.*

As Thomas is expressing his doubt to his fellow disciples, Christ appears in their midst, and convinces Thomas of his resurrection.

Now that we have surveyed the dramatic content of each of the six published texts of the *Peregrinus*, we are prepared to examine the new version, the text of which is here printed for the first time: ²¹

¹⁹ Orleans, Bibliothèque de la Ville, ms. 201 (*olim* 178), *Miscellanea Floriacensia* saec. xii, pp. 225-230, published by E. de Coussemaker, *Drames Liturgiques du Moyen Age*, Rennes, 1860, pp. 195-209. The earlier and less accurate editions of Monmerqué, Thomas Wright, and DuMéril are mentioned by Coussemaker, p. 327.

²⁰ The text does not explicitly mention the presence of more than two disciples.

²¹ Madrid, Biblioteca Nacional, ms. C. 132, *Graduale-Prosarium Siciliense* (?) saec. xii, fol. 105v-108r. Certain aspects of the manuscript are described by L. Delisle, *Un Livre de Chœur Normano-Sicilien conservé en Espagne*, in *Journal des Savants*, 1908, pp. 42-49. Delisle holds that the manuscript represents an adaptation of the liturgy of Normandy to the use of Sicily, and that it was written between the years 1130 and 1139. Delisle does not mention the *Peregrinus* now before us, nor the *Visitatio Sepulchri* (fol. 102v). My indebtedness to Dom G. M. Beyssac, in connection with this manuscript, I have already acknowledged above. I may mention here also

VERSUS AD FACIENDUM PEREGRINUM

DICAT UNUS EX DISCIPULIS SOLUS:

Ego, sodes, dum recorder,
 Dum ad mentem redit odor,
 Qualis erat noster doctor,
 Ad momentum uix respiro.

DICAT ALIUS:

Ecce quidam peregrinus
 Appropinquat huc festinus;
 Illum ergo prestolemur,
 Et cum illo gradiamur.

PE[RE]GRINUS:

Qui sunt hii sermones?

DE PEREGRINO QUI UULT IN DIE PASCHE FACIAT. SI NON DIE PASCE,
 FIAT IN FERIA IIA. AD VESPERAS ITA. PRIUS VESPERE²³ DICANTUR USQUE
 AD HEC dies et Alleluia. POSTEA SIC EXEANT DE CHORO ILLI QUI HEC
 AGERE DEBEANT.

CORUS INCIPIT: ²³

Ihesu nostra redemptio,
 [Amor et desiderium,
 Deus creator omnium,
 Homo in fine temporum.]
 Quae²⁴ te ui[cit] clementia
 Ut ferres nostra crimina,
 Crudelem mortem patiens
 Ut nos a morte tolleres?]

[DISCIPULI]: ²⁴

Tertia dies est quod hec²⁵ facta sunt.

my indebtedness to the Librarian of the Biblioteca Nacional in Madrid, who courteously arranged for the collation of a short passage in the manuscript that is defectively reproduced in the photograph at Quarr Abbey.

²³ MS. uesperas.

²⁴ In the MS. the words *Corus incipit* immediately precede the words *Tertia dies . . . sunt* below.

²⁵ MS. Qui.

²⁶ See the text from Madrid MS. 289, *Publications of the Modern Language Association*, vol. XXIV, p. 330.

²⁷ quod hec] MS. quod e hec.

PEREGRINUS:

Qui sunt hi sermones quos confertis ad inuicem ambulantes,
et estis tristes, alleluia, alleluia?

DISCIPULI:

Tu solus peregrinus es in Iherusalem, et non cognouisti que
facta sunt in illa his diebus, alleluia?

PEREGRINUS:

Que?

DISCIPULI:

De Ihesu nazareno, qui fuit uir propheta potens in opere et
sermone [fol. 106r] coram Deo et omni populo, alleluia, alleluia.
Et quomodo tradiderunt eum summi sacerdotes in dampnati-
one[m] mortis, alleluia.

PEREGRINUS:

O stulti et tardi corde ad credendum, in omnibus his que locuti
sunt prophete, alleluia! Nonne sic oportuit pati Xpistum et ita
intrare in gloriam suam, alleluia?

CHORUS:

Cum autem appropinquaret castello quo ibant, ipse se finxit
longius ire, et coegerunt illum ut remaneret cum eis.

DISCIPULI:

Mane nobiscum, quoniam aduesperascit, et inclinata est iam
dies, alleluia.

IHESUC FINGAT SE LONGIUS IRE et PROCEDAT,^{26a} ET DICAT:

Michi longum iter restat, alleluia.

DISCIPULI TUNC DETENEANT EUM, et OSTENDANT EI HORAM ESSE
TARDAM:

Sol uergens ad hoccasum suadet ut nostrum uelis hospitium;
placent enim nobis sermones tui quos refers de resurrectione
magistri nostri, alleluia.

CHORUS:

Et intrauit cum illis, et factum est [fol. 106v] dum recumberet
cum eis, accepit panem, benedixit, ac fregit, et porrigebat illis;
et cognouerunt illum in fractione panis; et ipse euauit ab
oculis eorum, alleluia.

ET ITA TENENDO IN MEDIO [EORUM PEREGRINUM, UENIANT]²⁷ USQUE

^{26a} procedat] MS. precedat.

²⁷ The passage in brackets is suggested by the text in Madrid MS.
289. See *Pub. Mod. Lang. Assoc.*, XXIV, p. 331.

AD MENSAM, AC IBI SIT PANIS ²⁸ *et* UINUM, *et* DISCUMBANT, *et* FRANGAT ²⁹ PANEM, EISQUE ³⁰ DET, AC POST AB OCULIS ³¹ EORUM EUANEBAT.

TUNC VERO DISCIPULI:

Nonne cor nostrum ardens erat in nobis de Ihesu, dum loque-
retur nobis in uia, *et* aperiret nobis Scripturas? Heu, miseri!
ubi erat sensus noster? quo intellectus abierat, alleluia?

TUNC UENIAT IHESUC ITERUM *et* HIS DUOBUS DISCIPULIS APPAREAT
DICATQUE:

Pax uobis! Ego sum, nolite timere; uidete manus meas *et*
pedes meos, quia ego ipse sum; palpate *et* uidete, quia spiritus
carnem *et* ossa non habet, sicut me uidetis habere, alleluia,
alleluia.

EX ALTERA AUTEM PARTE ERIT PARATUM SEPULCHRUM, IBIQUE ERIT
IHESUC *et* II° ANGELI, UNUS AD CAPUT *et* UNUS ³² AD PEDES; CUM
AUTEM UENERIT MARIA MAGDALENA, DICENT EI ANGELI:

Mulier, quid ploras?

ET ILLA:

Quia tulerunt Dominum meum *et* nescio ubi posuerunt eum.
HEC AUTEM CUM AUDIERIT, CONVERTAT SE RETRORSUM, UIDENSQUE
IHESUM NON COGNOUIT EUM, QUIA IHESUC ESSET. QUI DICIT ILLI:

Mulier, quid ploras? Quem queris? [fol. 107r]

ILLA ³³ PUTABAT EUM ESSE ORTULANUM, *et* DICIT ILLI:

Domine, si tu sustulisti eum, dicito michi,
alleluia, *et* ego eum tollam, alleluia.

IHESUS DICIT ILLI:

Maria!

ET ILLA:

Rabboni!

ET IHESUC:

Noli me tangere! Nondum enim ascendi ad Patrem meum;
sed uade, *et* dic fratribus meis ut eant in Galileam; ibi me
uidebunt, alleluia, alleluia.

ITEM SUPRADICTI DUO DISCIPULI DICENT HOS UERSUS IN INVICEM:

Victime paschali laudes ³⁴ immolant Xpistiani.

Agnus redemit oues; Xpistuc innocens Patri reconciliauit
peccatores.

Mors *et* uita duella confluxere mirando: dux uitę mortuus
regnat uiuus.

²⁸ MS. panem.

²³ MS. fragat.

³⁰ MS. seems to read eiusque.

³¹ MS. oculi.

²² MS. unum.

³³ MS. ille.

³⁴ paschali laudes] MS. paschalis laude.

POSTEA REDEAT MARIA AD ILLOS DUOS DISCIPULOS, DICATQUE:

Surrexit Dominus IIBUS VICIBUS,
sicut predixerat; ecce precedet uos in Galileam.

Et ILLI II^o DISCIPULI DICANT:

Die nobis, Maria, quid uidisti in uia?

MARIA DICAT HEC:

Sepulchrum Xpisti uiuentis,
et gloriam uidi resurgentis,
Angelicos testes,
sudarium [fol. 107v] et uestes.
Surrexit Xpistus, spes mea;
precedet suos in Galilea[m].

DISCIPULI:

Credendum est magis soli Marie ueraci,
quam Iudeorum turbe fallaci.
Scimus quidem surrexisse ex mortuis uere.
Tu nobis, Xpiste rex, miserere.

THOMAS AUTEM NON ERAT CUM ILLIS. X. DISCIPULI[S] QUI SUNT IN
MEDIO CHORO; sed VENIENS EX AUERSO AD ILLOS. X. DISCIPULOS, et
STABIT. QUI SURGENTES, DICANT EI:

Vidimus Dominum. TRIBUS VICIBUS.

THOMAS RESPONDIT:

Nisi uidero in manibus eius fixuram clauorum et mittam
digitum meum in locum clauorum, et mittam manum meam in
latus eius, non credam, alleluia.

Tunc UENIAT Ihesuc et APPAREAT omnibus DISCIPULIS DICENS:

Data est michi omnis potestas in celo *et* in terra, alleluia, alleluia.

Item DICAT SOLUM MODO:

Pax vobis! O Thoma, infer digitum tuum huc, *et uide manus meas et pedes meos, et affer manum tuam, et mitte in latus meum; et noli esse incredulus, sed fidelis. alleluia.*

THOMAS UERTAT UULTUM SUUM AD POPULUM [ET] DICAT:

Misi digitum [fol. 108r] meum in fixuram clauorum, et
manum meam in latus eius *et dixi*:³⁵ Dominus meus, et Deus
meus, alleluia.

IIIbus VICIBUS DICAT: Dominus meus, ADORANS. ET HOC FACTO
DICAT IHESUS THOME:

Quia uidisti me, Thomas, credidisti; beati qui non uiderunt, et crediderunt. alleluia.

³⁵ MS. dixit.

Tunc omnes DISCIPULI UERTA[N]T SE AD POPULUM INSIMUL [ET]
DICANT ALTA UOCE:

Surrexit Dominus de sepulchro,
qui pro nobis pendit in ligno,
alleluia, alleluia, alleluia.

FINITUR HEC. INCIPIT CANTOR *Responsorium, et UADUNT* [AD]
FONTES:

Xpistue resurgens.

It is obvious, in the first place, that the new text of the *Peregrinus*³⁶ provides alternative introductions. When the play is performed on Easter-day,³⁷—presumably at Vespers,³⁸—Christ's interrogation *Qui sunt hi sermones?*

³⁶ I adopt a designation supported by the Vulgate (Luke xxiv, 18) and by a fair proportion of the manuscripts. The new version before us is introduced by the rubric *Versus ad faciendum Peregrinum*. The Fleury play opens with the rubric *Ad faciendum similitudinem dominice apparitionis in specie peregrini*, and in subsequent rubrics Christ is referred to as *Peregrinus* or *Dominus*. (See Coussemaker, pp. 195-209). The version from Beauvais is headed *Ordo ad Peregrinum* (see Omont, p. 263). The play from Benedictbeuern is introduced by the words *Incipit exemplum apparicionis Domini . . . ubi illis apparuit in more peregrini* (see Meyer, p. 136). The play in Madrid ms. 289 begins *De Peregrino in die lune Pasche* (see *Publications of the Modern Language Association*, vol. xxiv, p. 329). In the version from Saintes the disciples at Emmaus are called *Peregrini* and Christ is referred to as *Dominus* (see *Bibliothèque de l'École des Chartes*, vol. xxxiv, pp. 314-315). In three of the Rouen manuscripts the play is designated *Officium Peregrinorum* (see Gasté, p. 65; *Modern Philology*, p. 223; Rouen ms. 382 (Y. 108), fol. 73r). In the fourth Rouen manuscript (ms. 222) the disciples are called *Peregrini* (see *Modern Philology*, vol. vi, p. 213). Clearly, then, *Peregrinus*, *Peregrini*, *Officium Peregrini* (see DuMéril, p. 118, note), and *Officium Peregrinorum* are all acceptable designations.

³⁷ Rubric: *De peregrino qui uult in die Pasche faciat*.

³⁸ All the positive evidence points to the liturgical association of the *Peregrinus* with Vespers. The Rouen and Beauvais plays were performed at Vespers on Easter-Monday (see Gasté, 68; Omont, p. 263), the Fleury play, at Vespers on the Tuesday after Easter (see Coussemaker, p. 195), and the play from Saintes, at Vespers on a

is preceded by two four-line stanzas (*Ego, sodes, dum recordor*) sung by the two disciples respectively. When the play is presented at Vespers on Easter-Monday,³⁹ the same interrogation of Christ is preceded by two stanzas from the Ascension hymn *Ihesu nostra redemptio*⁴⁰ and by the passage *Tertia dies est quod hec facta sunt*.⁴¹ The variation between the two introductions, however, has no effect upon the content of the play itself.

That the new text presents a more extended version of the *Peregrinus* than does any of the texts hitherto published appears from the following analysis of its content:

(1) *Discipuli duo et Christus*.

Christ joins the two disciples on their journey, accompanies them to Emmaus, breaks bread with them, and suddenly disappears.

(2) *Discipuli duo et Christus*.

Christ reappears to the two disciples,⁴² and displays evidences of his return to the flesh.

day not indicated (see *Bibliothèque de l'École des Chartes*, vol. xxxiv, pp. 314-315). The play in Madrid MS. 289 was presented on Easter-Monday, at an undetermined point in the *cursus* (see *Publications of the Modern Language Association*, vol. xxiv, pp. 329-331). The manuscript of the play from Benedictbeuern gives no evidence as to the day or the hour of the performance (see Meyer, Plates 12 and 13).

³⁹ Rubric: *Si non die Pasce, fiat in Feria secunda ad Vesperas*.

⁴⁰ Sung, presumably, by the choir. Concerning this hymn see Chevalier, *Repertorium Hymnologicum*, No. 9582, and for a complete text of it see *Analecta Hymnica Medii Ævi*, vol. II, Leipzig, 1888, p. 49.

⁴¹ Sung, presumably, by the *Discipuli*. Cf. the version in Madrid MS. 289 (*Publications of the Modern Language Association*, vol. xxiv, p. 330).

⁴² The rubric is specific: *et his duobus discipulis appareat*.

(3) *Maria Magdalena, angeli duo, et Christus.*

The scene changes to the *sepulchrum*,⁴³ where Mary Magdalene exchanges words first with the angels, and then with Christ.

(4) *Discipuli et Maria Magdalena.*

As Mary Magdalene departs from the *sepulchrum* she is engaged in dialogue by the two disciples⁴⁴ of Emmaus, the dialogue consisting in a successful adaptation of the complete sequence *Victimæ paschali*.

(5) *Discipuli, Thomas, et Christus.*

At a place in the middle of the choir,⁴⁵ Thomas joins ten other disciples,⁴⁶ and as he is expressing his incredulity, Christ appears, and convinces Thomas of his resurrection.

From this enumeration of scenes it is clear that the play represents a combination of two dramatic elements, distinct in origin but harmonious in their juxtaposition: (1) a standard form of the *Peregrinus* (Scenes 1, 2, and 5), and (2) a substantial part of a highly developed form of the *Visitatio Sepulchri* from Easter-day (Scenes 3 and 4). The nature of this combination will appear in a consideration of the sources of the several scenes.

The first scene,—Christ and the two disciples at Emmaus,—follows closely the Gospel narrative of Luke,⁴⁷ which must, of course, be considered the ultimate source.

⁴³ Rubric: *Ex altera autem parte erit paratum sepulchrum.*

⁴⁴ In any case, the rubrics mention no other disciples.

⁴⁵ Rubric: *in medio choro.*

⁴⁶ There is no indication that these ten disciples have been present in any of the earlier scenes.

⁴⁷ Luke xxiv, 13-32.

But since a considerable part of this narrative is found also in the choir-book of the Canonical Office, the *Liber Responsalis*, it is probable that a large part of Scene one is derived from the Vulgate through the intermediary of the choir-book.⁴⁸ A similar observation may be made upon the second and fifth scenes, sources for which are found both in the Vulgate⁴⁹ and in the *Liber Responsalis*.⁵⁰

For Scenes three and four the case is quite different, for these scenes appear to have been incorporated bodily from the *Visitatio Sepulchri*, the prolific liturgical play of Easter Matins.⁵¹ Scene three,—Mary Magdalene, two angels, and Christ at the sepulchre,—follows closely the order of events, and in general the text, of the Gospel narrative of John.⁵² The same scene, however, is found dramatically employed in a considerable number of texts of the *Visitatio Sepulchri*, in manuscripts ranging in date from the twelfth century to the fifteenth⁵³; hence in the present case the *Peregrinus* is evidently indebted to the play of Easter Matins. A similar indebtedness is apparent in Scene four, the dialogue between the two disciples and Mary Magdalene. This dialogue is merely a dramatic adaptation of the complete text of the famous eleventh-

⁴⁸ See Meyer's comments (*Fragmenta Burana*, pp. 131-138) upon the versions from Fleury, Beauvais, and Rouen.

⁴⁹ For Scene two, Luke xxiv, 35-49; for Scene five, John xx, 26-29.

⁵⁰ See Meyer, pp. 135-136, 138.

⁵¹ An adequate exposition of the *Visitatio Sepulchri* is given by Chambers, vol. II, pp. 11-36, and an ample collection of texts is given by C. Lange, *Die lateinischen Osterfeiern*, Munich, 1887. For additional texts see the references in Chambers, vol. II, p. 26, note 2, and in *Publications of the Modern Language Association*, vol. XXIX (1914), p. 3, note 8.

⁵² John xx, 12-17.

⁵³ See, for example, Lange, Nos. 206-223, pp. 136-165. Cf. Meyer, p. 81.

century sequence *Victimæ paschali*.⁵⁴ This sequence, in whole or in part, forms a dramatic element in numerous versions of the *Visitatio Sepulchri*,⁵⁵ and in a fair number of texts of the *Visitatio Sepulchri*, Scenes three and four of the *Peregrinus* before us are already found in combination.⁵⁶ The new *Peregrinus*, then, clearly represents an expansion of the play of Easter-Monday through the adoption of scenes from the *Visitatio Sepulchri* of Easter-day.

Although the text is generous in dramatic content, it provides only meagre information in regard to dramatic performance. As to costume the rubrics are silent. The action prescribed, however, clearly implies impersonation. The rubric describing the detention of Jesus at Emmaus, for example, clearly imposes a mimetic effort (*Ihesus fingat se longius ire et procedat . . . Discipuli tunc deteneant eum et ostendant ei horam esse tardam*). The same may be said of the rubric in regard to the supper at Emmaus (*Et ita tenendo in medio [eorum Peregrinum, ueniant] usque ad mensam, ac ibi sit panis et uinum; et discumbant, et frangat panem, eisque det, ac post ab oculis eorum euanebat*).

This last rubric assures us also that the play has a suitable *mise en scène*. The house at Emmaus is represented at least by appropriate furnishings. Likewise for the scene in which Mary Magdalene converses with the angels and Jesus at the tomb a structural *sepulchrum* is provided (*Ex altera autem parte erit paratum sepulchrum*).

⁵⁴ Concerning the *Victimæ paschali* see Chevalier, *Repertorium Hymnologicum*, No. 21505. The definitive text of the sequence, together with important annotations, is found in *Analecta Hymnica Medii Ævi*, vol. 54, Leipzig, 1915, pp. 12-14.

⁵⁵ See Lange, pp. 59 ff., and Chambers, vol. II, pp. 29-30.

⁵⁶ See, for example, Lange, Nos. 207-209, 211-215, 222, pp. 136-154, 157-160.

In details of literary composition the new text is not especially noteworthy. The introduction provided for the performance on Easter-day consists of two four-line stanzas (*Ego, sodes, dum recordor*) not found elsewhere. Otherwise the play is noticeably lacking in metrical passages. Except for two stanzas of the Ascension hymn *Ihesu nostra redemptio* and for parts of the sequence *Victimæ paschali*, the text is composed of prose passages adapted either from the *Liber Responsalis* or from the Vulgate.⁵⁷ In its lack of metrical attempts the new version resembles the plays from Rouen, Saintes, and Benedictbeuern,⁵⁸ and differentiates itself from the metrically wrought productions of Beauvais and Fleury.

KARL YOUNG.

⁵⁷ Possibly the concluding *versus*,

Surrexit Dominus de sepulchro,
qui pro nobis pependit in ligno,

is to be regarded as metrical. In any case this composition is the product not of the dramatist, but of the remote authors of the Gregorian *Liber Responsalis*. See Migne, *Patrologia Latina*, vol. LXXXVIII, col. 776.

⁵⁸ One may mention here also the play, of uncertain provenience, from Madrid ms. 289. See above, p. 116.